

Exploring Leadership Values in Javanese Gamelan Art [†]

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Abstract: Javanese gamelan art is an “Adiluhung” art. In Javanese gamelan art, various elements of art are combined; namely, music, sound, literature, and visual arts. In addition, many values are obtained from Javanese gamelan art. However, it is unfortunate that the interest in some of the younger generations to explore gamelan art has decreased. This encourages cultural art actors to take part in the preservation and development of gamelan art in order that it remains sustainable. One of these steps is by utilizing gamelan art through exploring the leadership values that exist in this art, in order to increase the competence of human resources. This study aims to explore the preservation and development of gamelan art and examine its leadership values with the use of qualitative methodology. The results showed that gamelan art can be used as a leadership training material as well as for preservation. Furthermore, in Javanese gamelan art, leadership values can be implemented in everyday life. In summary, this paper provides a discussion of gamelan art as a leadership material for the preservation and exploration of leadership values in Javanese gamelan art.

Keywords: leadership values; Javanese gamelan

1. Introduction

Gamelan is a traditional musical instrument that is often found in various regions in Indonesia, such as Bali, Madura, and Lombok. In general, the term Javanese gamelan refers to gamelan in Central Java. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has designated gamelan as an Intangible Cultural Heritage on 15 December 2021. Gamelan is the 12th Indonesian cultural heritage recognized by UNESCO. Previous cultural heritages include wayang, keris, batik, batik education, angklung, saman dance, as well as three genres of Balinese dance, noken, pinisi, pencak silat, and pantun.

Various unique and noble cultural values are behind the determination of gamelan as an Intangible Cultural Heritage. The UNESCO Committee explored the history and philosophy behind gamelan as one of the considerations for establishing it as an Intangible Cultural Heritage. UNESCO found that gamelan is not only an artistic instrument, which is played in an orchestra and teaches the values of mutual respect, love, and care for fellow human beings, but is also a basic value of leadership.

In addition, gamelan is often used for various sacred events, such as ceremonies or celebrations. This makes gamelan a more complex and interesting philosophical value than other cultural heritages. Moreover, gamelan is often displayed in various artifacts and works of art, such as reliefs at Prambanan and Borobudur temples. This proves that gamelan is also an Intangible Cultural Heritage that has existed for a long time since 404 AD.

On the one hand, the determination of gamelan by UNESCO as an Intangible Cultural Heritage can improve the image of the Indonesian nation in the eyes of the world. On the other hand, Indonesia has a difficult task to preserve and develop the gamelan art.



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These efforts can be carried out through education and training, formally and non-formally, through festivals, parade performances, cultural performances, etc.

One of the Leadership Training and Development Center institutions that contributes to the preservation of gamelan is Wikasatrian located in Bogor, West Java. The name Wikasatrian was taken from PT Wijaya Karya (Persero) Tbk (WIKATRIAN) as the owner of the place, which functioned as a leadership training center for company officials, was open to the general public. One of the interesting materials for the leadership training program is the material on gamelan art.

WijayaKarya is one of the companies that uses Wikasatrian as one of the places of choice for the training and development of company leaders. Interestingly, traditional culture, one of which is gamelan, constitutes one of the important and popular materials in the training program. This is a special attraction for further information related to the preservation and development of gamelan art.

Several studies related to gamelan art have been carried out, including research on the concept of *garap* and the phenomenon of using the barrel in contemporary gamelan music [1]. Moreover, another research discusses the aesthetic aspects of the community in preserving ethnic music and analyzes the differences in style in the development of gamelan between subcultures [2]. In another research, leadership is explored in Javanese gamelan ensembles, in which the leadership of the Javanese gamelan is handled by a *panjak* interpreter *kendhang* (drum player). Although this performer is the leader of the ensemble, his function is different from the conductor in a Western symphony orchestra [3]. One study explores the application of the ear method in the musical training process for foreign participants with a written tradition background. This study aims to identify, analyze, and describe the strengths and weaknesses of the ear method in transferring the knowledge of gamelan skills [4]. Another study is carried out in regard to the use of gamelan art to reduce the level of depression with Javanese gamelan therapy in chronic kidney failure patients undergoing hemodialysis at KRMT Wongsonegoro Hospital Semarang [5]. Moreover, a study is conducted on the new approaches developed for gamelan composition among Balinese composers with a focus on change and innovation in tradition. Today's Balinese composers represent the various art communities who have collectively produced some of the most innovative gamelan compositions in nearly half a century [6]. Furthermore, a research work on the storage and archiving of traditional music recordings captures the optimal dynamic range of sound and applies signal processing that will not change the pitch, timbre, and harmonics of the sound. Appropriate information retention is implemented for meta data to be stored or archived for future access and reproduction [7].

Several studies related to gamelan art have been discussed; however, in terms of the concept/method of learning gamelan art conducted at Wikasatrian, the authors have not found any information that discusses it in depth. Therefore, this study seeks to examine the preservation and development of gamelan art and examine leadership values in gamelan art. Based on the problems mentioned above, the main problem arises namely, what are the efforts to preserve gamelan art in Wikasatrian? What leadership values are found in gamelan art?

2. Literature Review

2.1. Javanese Gamelan Art

Typically, the gamelan instrument is one of the musical instruments from Java, which is known for having several components of musical instruments, such as *gong ageng*, *gong siyem*, *kenong*, *kempul*, *kethuk*, *kempyang*, *saron demung*, *saron barung*, *bonang*, *slenthem*, *gender barung*, *gambang*, *celempung*, *rebab*, *suling*, *kendhang*, *ketipung*, *batangan/ciblon*, and *bedhug* [8].

In practice, gamelan instruments are played with several individuals who will later create beautiful music or instruments that can be heard with perfect rhythms. Of course, playing musical instruments simultaneously requires more cooperation, even to the point of connectedness between one player and another. When it comes to social context, playing

music together has several benefits, such as the emergence of a feeling of cooperation, empathy, and adjustment, as well as developing talent, respect, and training. Participants who previously have selfish thoughts became cooperative. In addition, in Java, gamelan is one of the social barometers of society related to the creation of instruments or the formation of a new instrument that is played by a group of individuals [9].

Gamelan is one of the traditional musical instruments originating from Java, Bali, and Sunda. Each region has its own specialty in determining the rhythm, tone, and instrument created. The gamelan instrument consists of a singer called waranggana and a player called pradangga [10], whereas the gamelan musk instrument is played together in order that the gamelan itself has several values that are interpreted and upheld in its implementation; namely, the value of togetherness, the value of trust, and the value of responsibility.

Gamelan is a traditional musical instrument that is often found in various regions in Indonesia, such as Bali, Madura, and Lombok. In general, the term Javanese gamelan refers to gamelan in Central Java. The musical instrument is thought to have existed in Java since 404 AD, judging by the past depictions on the reliefs of Borobudur and Prambanan temples. Gamelan is not only played for artistic performances but is also played in various traditional activities and religious rituals. UNESCO noted the value of gamelan philosophy as a means of cultural expression and building a connection between humans and the universe. Moreover, UNESCO recognizes that gamelan, which is played in an orchestra, teaches the values of mutual respect, love, and care for one another. Gamelan is played to accompany art performances, traditional activities, and religious rituals. UNESCO noted that gamelan is a means of cultural expression as well as a means of building relationships between humans and the universe. Furthermore, UNESCO recognizes that the gamelan played in an orchestra contains the values of mutual respect, love, and care for fellow human beings.

2.2. Leadership Values in Gamelan Art

Leadership values are one of the important things that are expected to exist in every individual in order to become a good leader, especially for yourself. The value of leadership that exists in a person will make a person able to remain patient, steadfast, strong, and calm in dealing with problems. Moreover, leadership values are expected to lead or direct themselves and others toward good goals and objectives. The state of being calm, steadfast, tough, and patient will make a person think well, in order that he is able to make decisions wisely and not harm others.

In a book written by [11], it is stated that the value of leadership is a construction that represents the general behavior or circumstances that are considered important for individuals. These values will indirectly shape the working character of each employee. Each company or leader has characteristics of different leadership values with their respective perceptions to achieve success in leading their employees. The authors of [12] stated that the values in a person will affect the decisions in regard to joining an organization, organizational commitment, relationships between employees, and decisions to leave the organization. Meanwhile, there are values contained in the local wisdom of karawitan culture; namely, the value of togetherness, the value of patience, the value of leadership, the value of responsibility, the value of discipline, the value of politeness, the value of religion, the value of refinement, the value of concentration, and the value of tolerance [11].

2.3. Learning Concept

Learning is a process of interaction between students and educators to obtain a new behavior change as a whole, as a result of the individual's own experience in interacting with his environment. Experiential learning method is a learning process in which learners combine knowledge, skills, and values through direct experiences. Learning will be more optimal if the participants are involved. The ideas and principles experienced and discovered by learners will be more effective in changing behavior [12].

3. Methods

This study uses a qualitative research method approach, which is a research method that intends to understand the phenomena of what is experienced by research subjects holistically as well as by means of descriptions in the form of words and language in a special natural context and by utilizing various natural methods. The research location is in Wikasatrian, one of the Center for Leadership Training and Development institutions located in Pasir Angin Village, Mega Mendung District, Bogor Regency, West Java. The research was conducted when Wikasatrian had a Leadership Training and Development Program for PT Waskita Karya executives under the name “Satria Waskita” Program, which was held on 8–10 September 2022. The data sources in this study were oral sources obtained through interviews with both the training organizers and training participants, as well as written sources in the form of books and scientific magazines. Moreover, field sources were obtained in the form of observations at Wikasatrian during the implementation of the training program in the form of photos of activities, as well as answers and results of interviews. Data collection methods used in this study were interviews, observation, and documentation.

4. Discussion

4.1. Satria Waskita Training Program

Satria Waskita is a Leadership Training and Development Program with participants consisting of 24 managers of PT Waskita Karya and held at Wikasatrian, which is a Leadership Training and Development Center located in Pasir Angin Village, Mega Mendung District, Bogor Regency, West Java. This program is implemented on 8–10 September 2022. The existence of this program is motivated by various business challenges faced by PT. Waskita Karya, which requires mental toughness, expertise, innovation, and appropriate and fast decision-making, needs to be developed in solidarity and conduciveness from all parties to carry out the decisions that have been made. Some of the important factors that are considered in this program are mapping of opportunities, customer needs, and improving performance. These three factors require leaders who are aware of their strengths, the team, and the company, and have a responsibility to take steps to empower them. In addition, the courage to carry out evaluations, reconciliations, and steps to make changes according to the context of business and organizational needs is required. This program is a means of refreshment, discussion, generating ideas, as well as agreement on strategic actions from the middle to upper levels of managers to manage and direct the performance of self, team, and the company’s business growth.

More specifically, the Satria Waskita Training Program has activity objectives, including realizing and mapping the potentials of self, team, and organization; promoting cohesiveness, conduciveness, communication, and coordination between the middle and upper management levels; taking the essence of learning about leadership values through the media of Nusantara Art and Culture activities; developing the ability to explore ideas and implement them; developing leadership skills, especially talents in managing teams, tasks, and strategic needs of the organization.

The Satria Waskita Training Program uses the learning methods of Experiencing, Sharing, Small Group Coaching & Counseling, Interactive Feedback, and Conceptualization. Experiencing is a learning method based on the active participation of participants, where participants are facilitated to “experience” the material motorly, emotionally, and cognitively. Sharing is a method of expressing feelings, thoughts, visuals, and insights to the forum, whereas the Small Group Coaching & Counseling method is guidance and direction toward the development or change in an attitude or behavior that aims to improve attitudes and behaviors. Conducted by a civil servant with a background in Psychology and Self-Empowerment Science, one tutor accompanies every four to five people. The Interactive Feedback method is carried out as feedback from the forum to respond to the attitudes or behaviors displayed during simulations/activities. Meanwhile, the Conceptualization method is the provision of concepts and frames of reference on a material topic, with the

aim of providing new insights, in terms of program activities, local cultural values, and self-empowerment.

The main training materials for the clairvoyant warriors consist of materials on God, Humanity, and Nature. The subject matter of God aims to always be grateful and sincere, the subject matter of Humanity strives for happiness and service, while the subject matter of Nature aims to unite with nature.

4.2. Implementation of the Satria Waskita Training Program

The Satria Waskita Training Program with gamelan art media to explore leadership values is carried out through three stages; namely, the stage of providing material on gamelan art in general, the stage of training or practicum with gamelan art, and the stage of performing gamelan art. The first stage begins with the introduction of a gamelan art facilitator who will guide the training from start to finish. Participants are invited to sit behind the gamelan instruments one by one. Then, the facilitator conveys the gamelan art material in general. Some of the factors that are built through gamelan art materials include: (1) Admiration for the Wayang gamelan art culture which represents lifestyle, character, and attitude; (2) gamelan belonging to Indonesia which has become a world heritage; (3) the art of gamelan is conditional with a moral message and leadership; (4) gamelan art as a simulation of the attitude of relations, empathy, contribution, respect, and commitment; (5) gamelan art can collaborate with other musical instruments, such as angklung and kulintang; (6) the number of gamelan groups in other countries; (7) the use of gamelan in England for relaxation; (8) video gamelan art complete set; (9) gamelan history by showing sites or inscriptions in temples that explain it; (10) gamelan art can collaborate with western music art. This stage is the stage of providing knowledge to the participants. At this stage, the participants are very enthusiastic, understanding, and understand gamelan art with its various dynamics. Participants understand the deep meaning and philosophy of gamelan art.

The second stage is joint practice and practicum. At this stage, the facilitator instructs the participants to hit the gamelan instrument in front of them, which is up to the participants. The result is messy, inharmonious, random, and noisy since according to the participants there are no clear rules in regard to playing the gamelan instrument. Then, the facilitator gives the command to hit the second note together; the result is better than before. At this stage, the facilitator gives direction to the participants not to listen to each other and not to be selfish in order that harmony occurs. Typically, gamelan art is a team game; therefore, you have to work together, tolerate, and collaborate with other members to produce something harmonious. Next, the facilitator gives a short gamelan song/notation for the participants to play. In the gamelan art game, the leader is the drummer who serves to provide the tempo, set the tempo, open the song, close the song, and provide the tempo and dynamics of the songs being played. The simple song notation is played repeatedly. Participants are often trapped in their own game, while some do not even hear the gamelan instruments around them although they are relatively close. When the facilitator gave the opportunity to the participants to play the gamelan art themselves, there were some participants who lost control and did not know where the notation was, but along the way, the participants were able to identify the mistakes that had occurred and tried to improve themselves. Some of the participants were still stuck with playing the song's notes and had not used taste; however, gradually they can adjust.

The next stage is the stage of staging gamelan art. At this stage, the participants were divided into two groups in order that each group consisted of 12 participants. The purpose of group division is for the participants to be able to assess each other and learn from other groups. At this stage, gamelan art performances are performed to accompany the puppet show with a duration of approximately 30 min. In turn, each group goes to the stage to perform the gamelan art that has been learned without the assistance of the facilitator. It is a challenge for the participants, both individually and as a team, to make the best contribution and, of course, produce the best performance. After the performance ends, the

participants enter into small groups (4–5 people) to discuss and elaborate during the art learning process. Gamelan provides various dynamics and, in one group, it is guided by a pamong to be able to provide feedback. After the small group activities were completed, each group presented the results of the small group discussions in plenary to share and receive feedback from the facilitator and resource person.

4.3. Training Results

The Satria Waskita Training Program in Wikastrian through the learning methods of Experiencing, Sharing, Small Group Coaching & Counseling, Interactive Feedback, Conceptualization, as well as role playing gamelan art performances that are packaged in this way, have been able to reveal and identify important values in gamelan art that can be used as leadership values, which must be understood and implemented by the participants in life. At the beginning of the training, the participants were selfish, did not want to listen, did not respect each other, and did not have empathy through gamelan art; however, at the very least, they could lead the participants to be better. Some opinions from the participants after undergoing the process of learning the art of gamelan include. Below is Table 1 regarding the Waskita Training Program Result.

Table 1. Satria Waskita training program results.

No.	Data	What Lessons Have You Learned in Gamelan and Wayang Activities?	What Did You Break through in Yourself When You Performed Gamelan and Wayang Performances?	From the Learning Program, What Actions Do You Need to Take to Develop Yourself, both as a Person and toward the Environment?
1	Participant 1	<ul style="list-style-type: none"> - Compactness - Cooperation between teams is going well - Each participant believes in his/her ability - The team leader trusts his team - Focus on obtaining amazing results 	<ul style="list-style-type: none"> - Did not expect the sound of drums, gongs, combined with other instruments to sound beautiful - Quickly learn - Help a team that likes to forget beats - Collaboration exists a little. Time consuming, but it turned out to be simple 	<ul style="list-style-type: none"> - Confidence that we can and will be leaders - Collaboration with a team - Harmonious between members; the team produces a wow output
2	Participant 2	<ul style="list-style-type: none"> - Cooperation/team work - Harmonization - Creates a sense of happiness and fun - When everything is not felt, individual and team level values/goals will be achieved 	<ul style="list-style-type: none"> - Able to be a person who can be led for the better - Able to do work as assigned/responsible - Be brave to perform something new and full of challenges 	<ul style="list-style-type: none"> - Coordinating in order to be a leader - Adding insight with a form of training that can build virtuous behavior - Identify problems/mitigate risk
3	Participant 3	<ul style="list-style-type: none"> - Believe in the team - Tasks can be carried out well in a serious manner - Harmonization - Mutual support - Focus can give good results - Eliminate things and negative thoughts 	<ul style="list-style-type: none"> - Courage - Become a leader in the mastermind - Innovative and creative in a short time - Enthusiasm and encourage the team 	<ul style="list-style-type: none"> - Continuous learning - Open up - Carry out work wholeheartedly - Listening to the team

Table 1. *Cont.*

No.	Data	What Lessons Have You Learned in Gamelan and Wayang Activities?	What Did You Break through in Yourself When You Performed Gamelan and Wayang Performances?	From the Learning Program, What Actions Do You Need to Take to Develop Yourself, both as a Person and toward the Environment?
4	Participant 4	<ul style="list-style-type: none"> - Harmonization - Empathy - Think of ME be US - Respect - Importance of leader - Puppets are our personal reflection 	<ul style="list-style-type: none"> - Those who were initially anxious and lacked confidence could overcome it with trust in the team, in order to be harmonious - Listen more and better, in order that you can know the condition of the team and even tone in gamelan harmonization 	<ul style="list-style-type: none"> - Trust the team - Self-confident - Harmonization with the team - Hear and see the surrounding environment in sync
5	Participant 5	<ul style="list-style-type: none"> - Empathy - Trust - Harmonization - The importance of being one team - The role of a leader and performing the duty 	<ul style="list-style-type: none"> - Can maximize all the actions in order to create a common goal that fits 	<ul style="list-style-type: none"> - More growth/practice in everyday life and in the environment

In the Satria Waskita Training Program activities, the participants felt that they were not being taught; rather, they had a direct inner experience by practicing the art of gamelan. The learning process carried out using the experiential learning methods, small group discussions, and role play staging gamelan art is very appropriate. These activities make the participants not feel bored since they are actively involved and enthusiastic. Indirectly, the participants succeeded in expressing, feeling, and understanding the values in gamelan art that can be applied in leadership. In the table of the training process results, it appears that the gamelan art for learning leadership values is very effective and the participants are very impressed. Participants can express both tangible and intangible meanings of gamelan art for leadership. Leadership values, such as cooperation, empathy, trust, harmonization, respect, trust in the team, positive thinking, teamwork, etc. can be experienced and felt directly by participants through gamelan art training/practicum. Other characters, such as not being selfish, learning to listen, learning to be communicative, contributing in a team, and improvisation are also values that are found directly by participants in gamelan art training. Confidence and cohesiveness in the team are carried out during the gamelan art performances. The participants mutually support each other to provide the best. When it comes to the various efforts for the preservation and development of gamelan art, the process of training for Satria clairvoyants is discouraging. Gamelan art culture, which at first was only seen as a complement or an ordinary performance art, was explored more deeply through this training to learn leadership values.

4.4. Values of Javanese Gamelan Art

The gamelan musical instrument is played together in order that the gamelan has several values that are interpreted and upheld in its implementation; namely, the value of togetherness, the value of trust, and the value of responsibility [9]. Based on the content of values possessed by gamelan art, these values have become a reinforcement of gamelan art musical instruments in implementing leadership values. The value of togetherness and the value of trust are highly upheld in the exercises and performances of gamelan art by the participants. The realization of the value of togetherness and the value of trust requires connectedness (cooperation) between players with one another. Building a relationship of

trust between individuals with each other certainly requires a large amount of interaction that must be carried out together, in order that by playing gamelan art together, it indirectly helps each individual participant to always interact and exchange ideas with other participants. While related to the value of responsibility, each participant has a responsibility with the musical instrument played to form a harmonious song. If this responsibility belongs to each participant who has an equally important role, then discipline will automatically be realized, which then produces a harmonious song. The value of responsibility, the value of trust, and the value of togetherness (cooperation) contained in the gamelan art are leadership values that can be implemented both in daily life and in business organizations. The use of gamelan art as a part of the leadership training materials conducted by Wikasatrian can be said to be one of the real forms of preserving gamelan art, which is now a world heritage.

5. Conclusions

Javanese gamelan art is an art that has been designated by UNESCO as a world cultural heritage. Consequently, every component of the nation is required to take responsibility for preserving and developing gamelan art. One form of preservation is to make gamelan art materials for leadership training programs and, at the same time, explore the values that exist in gamelan art. The value of togetherness (cooperation), the value of trust, and the value of responsibility are very dominant in Javanese gamelan art, as well as other values. The utilization of gamelan art for the leadership training program material is a tangible form of sustainability of Javanese gamelan art.

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